

"TITLE MUSIC

= From =

A CLOCKWORK ORANGE"

(Variations on a theme by Purcell)

- M. Carlos (1971)

For electronic media / synthesizer and

concrete sounds, in style of baroque orchestra

$(\phi = \text{ca. } 40^\circ)$  "PHASE-KLANG HARMONICS" S&T SINES (BITONAL):

$(\phi = \text{ca. } 40^\circ)$  "PHASE-KLANG HARMONICS" S&T SINES (BITONAL):

### PERCUSS PULSE CLUSTER-TONES:

(Heavy Ammonia)

( $\varphi, \psi, \chi$ )

(w/ CHORAL-TONE)

V. HARD-PERCUSS, RICH, PHASE-Y:

(wi. 16' sub-bass)

SLOW-ATTACK SAW:

SLOW-ATTACK SAW:

SLOW ATTACK SAW:

SLOW-ATTACK SAW!

Fig. 1

...

2

CONCRÉTÉ "CHUNK" (BIGGER "CHUNK")

CONCRÉTÉ "CHUNK" (BIGGER "CHUNK")

S-1126

Handwritten musical score for piano and strings. The score is written on five staves. The first staff is for the piano, with a key signature of one sharp (F#) and a time signature of 4/4. The tempo markings are *poco* and *mp*. The second staff is for the strings, with a key signature of one sharp (F#) and a time signature of 4/4. The tempo markings are *poco* and *mp*. The score includes various musical notations such as notes, rests, and dynamic markings. The piano part features a melody with a key signature change to two sharps (F# and C#) and a time signature change to 3/4. The string part features a melody with a key signature change to two sharps (F# and C#) and a time signature change to 3/4. The score includes various musical notations such as notes, rests, and dynamic markings. The piano part features a melody with a key signature change to two sharps (F# and C#) and a time signature change to 3/4. The string part features a melody with a key signature change to two sharps (F# and C#) and a time signature change to 3/4. The score includes various musical notations such as notes, rests, and dynamic markings.

©COPYRIGHT 1971 TEMPI MUSIC



S-1128

Handwritten musical score for a string quartet, featuring a 12-measure phrase. The score is written on five staves, with various musical notations including notes, rests, and dynamic markings. The tempo is marked "molto".

Key markings and annotations include:

- 11. *poco*
- 12. *f*
- 13. *f*
- 14. *f*
- 15. *f*
- 16. *f*
- 17. *f*
- 18. *f*
- 19. *f*
- 20. *f*
- 21. *f*
- 22. *f*
- 23. *f*
- 24. *f*
- 25. *f*
- 26. *f*
- 27. *f*
- 28. *f*
- 29. *f*
- 30. *f*
- 31. *f*
- 32. *f*
- 33. *f*
- 34. *f*
- 35. *f*
- 36. *f*
- 37. *f*
- 38. *f*
- 39. *f*
- 40. *f*
- 41. *f*
- 42. *f*
- 43. *f*
- 44. *f*
- 45. *f*
- 46. *f*
- 47. *f*
- 48. *f*
- 49. *f*
- 50. *f*
- 51. *f*
- 52. *f*
- 53. *f*
- 54. *f*
- 55. *f*
- 56. *f*
- 57. *f*
- 58. *f*
- 59. *f*
- 60. *f*
- 61. *f*
- 62. *f*
- 63. *f*
- 64. *f*
- 65. *f*
- 66. *f*
- 67. *f*
- 68. *f*
- 69. *f*
- 70. *f*
- 71. *f*
- 72. *f*
- 73. *f*
- 74. *f*
- 75. *f*
- 76. *f*
- 77. *f*
- 78. *f*
- 79. *f*
- 80. *f*
- 81. *f*
- 82. *f*
- 83. *f*
- 84. *f*
- 85. *f*
- 86. *f*
- 87. *f*
- 88. *f*
- 89. *f*
- 90. *f*
- 91. *f*
- 92. *f*
- 93. *f*
- 94. *f*
- 95. *f*
- 96. *f*
- 97. *f*
- 98. *f*
- 99. *f*
- 100. *f*
- 101. *f*
- 102. *f*
- 103. *f*
- 104. *f*
- 105. *f*
- 106. *f*
- 107. *f*
- 108. *f*
- 109. *f*
- 110. *f*
- 111. *f*
- 112. *f*
- 113. *f*
- 114. *f*
- 115. *f*
- 116. *f*
- 117. *f*
- 118. *f*
- 119. *f*
- 120. *f*
- 121. *f*
- 122. *f*
- 123. *f*
- 124. *f*
- 125. *f*
- 126. *f*
- 127. *f*
- 128. *f*
- 129. *f*
- 130. *f*
- 131. *f*
- 132. *f*
- 133. *f*
- 134. *f*
- 135. *f*
- 136. *f*
- 137. *f*
- 138. *f*
- 139. *f*
- 140. *f*
- 141. *f*
- 142. *f*
- 143. *f*
- 144. *f*
- 145. *f*
- 146. *f*
- 147. *f*
- 148. *f*
- 149. *f*
- 150. *f*
- 151. *f*
- 152. *f*
- 153. *f*
- 154. *f*
- 155. *f*
- 156. *f*
- 157. *f*
- 158. *f*
- 159. *f*
- 160. *f*
- 161. *f*
- 162. *f*
- 163. *f*
- 164. *f*
- 165. *f*
- 166. *f*
- 167. *f*
- 168. *f*
- 169. *f*
- 170. *f*
- 171. *f*
- 172. *f*
- 173. *f*
- 174. *f*
- 175. *f*
- 176. *f*
- 177. *f*
- 178. *f*
- 179. *f*
- 180. *f*
- 181. *f*
- 182. *f*
- 183. *f*
- 184. *f*
- 185. *f*
- 186. *f*
- 187. *f*
- 188. *f*
- 189. *f*
- 190. *f*
- 191. *f*
- 192. *f*
- 193. *f*
- 194. *f*
- 195. *f*
- 196. *f*
- 197. *f*
- 198. *f*
- 199. *f*
- 200. *f*
- 201. *f*
- 202. *f*
- 203. *f*
- 204. *f*
- 205. *f*
- 206. *f*
- 207. *f*
- 208. *f*
- 209. *f*
- 210. *f*
- 211. *f*
- 212. *f*
- 213. *f*
- 214. *f*
- 215. *f*
- 216. *f*
- 217. *f*
- 218. *f*
- 219. *f*
- 220. *f*
- 221. *f*
- 222. *f*
- 223. *f*
- 224. *f*
- 225. *f*
- 226. *f*
- 227. *f*
- 228. *f*
- 229. *f*
- 230. *f*
- 231. *f*
- 232. *f*
- 233. *f*
- 234. *f*
- 235. *f*
- 236. *f*
- 237. *f*
- 238. *f*
- 239. *f*
- 240. *f*
- 241. *f*
- 242. *f*
- 243. *f*
- 244. *f*
- 245. *f*
- 246. *f*
- 247. *f*
- 248. *f*
- 249. *f*
- 250. *f*
- 251. *f*
- 252. *f*
- 253. *f*
- 254. *f*
- 255. *f*
- 256. *f*
- 257. *f*
- 258. *f*
- 259. *f*
- 260. *f*
- 261. *f*
- 262. *f*
- 263. *f*
- 264. *f*
- 265. *f*
- 266. *f*
- 267. *f*
- 268. *f*
- 269. *f*
- 270. *f*
- 271. *f*
- 272. *f*
- 273. *f*
- 274. *f*
- 275. *f*
- 276. *f*
- 277. *f*
- 278. *f*
- 279. *f*
- 280. *f*
- 281. *f*
- 282. *f*
- 283. *f*
- 284. *f*
- 285. *f*
- 286. *f*
- 287. *f*
- 288. *f*
- 289. *f*
- 290. *f*
- 291. *f*
- 292. *f*
- 293. *f*
- 294. *f*
- 295. *f*
- 296. *f*
- 297. *f*
- 298. *f*
- 299. *f*
- 300. *f*
- 301. *f*
- 302. *f*
- 303. *f*
- 304. *f*

③ (Title Music)

Handwritten musical score for "Title Music". The score is written on a grand staff with treble and bass clefs. The tempo is marked "allargando" at the beginning. The key signature has two sharps (F# and C#). The score includes various musical notations such as notes, rests, and dynamic markings (p, mf, sfz, poco). There are several annotations in parentheses: "(echo-tons)", "(WHOLE TAPESPEED)", "(DEEP ECHO)", "(info distant reverb)", "(Niente)", and "(FIN)". A large arrow points to the right with the text "(SOUNDS MOVE AWAY)". The score is divided into measures, with measure numbers 21, 22, 23, and 24 indicated. A vertical line is drawn across the score at measure 24, with the text "(CA. 2m. 20s.)" written above it.



"THEME FROM A CLOCKWORK ORANGE"

"BEETHOVIANA"

(Variations on a theme by Purcell)

—M. Carlos (1971)

[For electronic media/synthesizers, in the  
style of a small chamber orchestra]

# "BEETHOVIANA"

(Variations on a theme by Purcell)

—M. Carlos (1971)

Moderato, rubato

(♩ = 60) TRIANGLE W/ FORMANT, SLOW ATTACK & DECAY

Flute A

Pianos 2

Bass

(2nd "Hocketed" Parts):

\* (Note: Piano parts interlock (hocket) — TWO OVERLAP TUBES, MED. ATTACK, MED. DECAY, ENV'D LO-PASS FILTERS & VOL.

with slightly different timbres.)

† (Pass blends hard attack, med sustain & release) PULSE VALUES W/ HARD ATTACK, MED. DECAY, LO PASS & VOL ENV, 8'4'4

Flute A

Pianos 2

Bs

‡ (Flute A is bright & reedy, Flute B is purer and warmer.)

ENSEMBLE (Add reverb, phase, delay & Klangwinkel)





(Beethoveniana) ②

Handwritten musical score for a piano piece, likely a variation of Beethoven's "Für Elise". The score is written on five staves, labeled from left to right: Flt B, Viol. 5/4, Pno 2, Hpel, and Bs. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include "Solo to ②" and "Solo to ③". The piece concludes with a double bar line and the number "13" below the staff.

Handwritten musical score for a piano piece, likely a variation of Beethoven's "Für Elise". The score is written on five staves, labeled from left to right: Flt B, Viol. 5/4, Pno 2, Hpel, and Bs. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include "Solo to end" and "allarg". The piece concludes with a double bar line and the number "13" below the staff.

Handwritten musical score for a symphony, featuring staves for Flute (Flt), Violoncello (Vcl), Violoncello (Vcl), Percussion (Perc), Horns (Horn), and Bass (Bs). The score includes various musical notations, including notes, rests, and dynamic markings such as *allarg*, *poco*, and *pp*. The score is divided into measures, with some measures marked with a circled '3' and others with a circled '17'. The score is written in a key signature of one flat (B-flat) and a 4/4 time signature.

Handwritten notes and markings include:

- allarg* (allargando)
- poco* (poco)
- pp* (pianissimo)
- Solo to end*
- Flt* (Flute)
- Vcl* (Violoncello)
- Perc* (Percussion)
- Horn* (Horn)
- Bs* (Bass)
- 13* (measure number)
- 17* (measure number)
- Chord symbols: Eb, Fm, Bb7, Gm, Cm, Fm, G7, Ab6, G*
- PERC. (Gambal-like)*
- DISTANT WHITE-NOISE*



③ (Beethoveniana)

ritard - - - - - poco (ca. 1 m. 48 s.)

Flt

Viol

Viola

Cello

DB

21

ritard - - - - - poco

(Gradual Lo-Pass drop)

(SLIDE FORMANTS UP-NOW)

poco

poco

(CM) (NB: Allow Hrpisd to be heard thru end)

ritard - - - - - poco